

Fall 10-28-2005

A Night at the Opera

Lehigh University Music Department

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BAKER HALL ZOELLNER ARTS CENTER

*Lehigh University
Music Department*

2005 - 2006 SEASON

Lehigh University Music Department
presents

Lehigh University
Choral Arts
A Night at the Opera

Steven Sametz,
director

featuring
Marjorie Elinor Dix,
soprano

Friday and Saturday, October 28 and 29, 2005
8:00 pm
Baker Hall
Zoellner Arts Center

*Support for Marjorie Elinor Dix's performance
is provided by the George J. and Mary T. D'Angelo Foundation.*

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Lehigh University Music Department presents
Lehigh University Choral Arts
Steven Sametz, *director*
Debra Field, *associate director*

A Night at the Opera

featuring
Marjorie Elinor Dix, *soprano*

PROGRAM

- | | |
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| <i>Leonora Overture No. 3</i> | Ludwig van Beethoven
(1770-1827) |
| <i>Fidelio</i> | |
| <i>Prisoners' Chorus</i> | |
| <i>Recitative and Aria: Abscheulicher, wo eilst du hin?/
 Komm, Hoffnung lass den letzten Stern</i> | |
| <i>Sorochinskaya yarmarka</i>
(<i>"The Fair at Sorochints'i"</i>) | Modest Petrovich Mussorgsky
(1839-1881) |
| <i>The Dream of the Peasant Gritsko</i>
Venkat Mokkalapati, <i>treble - the peasant boy, Gritsko</i> | |
| <i>Child of Song (premiere)</i> | Steven Sametz
(b. 1954) |
| <i>Dedicated to the victims of Hurricane Katrina</i> | |

INTERMISSION

- | | |
|--|--|
| <i>Eugene Onegin</i> | Piotr Il'yich Tchaikovsky
(1840-1893) |
| Chorus: Waltz Scene | |
| Aria: Letter Scene | |
| <i>Madama Butterfly</i> | Giacomo Puccini
(1858-1924) |
| Humming Chorus | |
| Aria: Un bel di | |
| <i>Cavalleria Rusticana</i> | Pietro Mascagni
(1863-1945) |
| Chorus with Soprano: <i>Regina Coeli</i> (Easter Hymn) | |

PROGRAM NOTES

Ludwig van Beethoven: *Fidelio* and the *Leonora Overture No. 3*

Beethoven composed only one opera in his lifetime, but he left us four separate versions of the overture to this unique work. Sorting out the history can be a bit dizzying due to catalogers overenthusiastic misnumbering of the overtures after his death. "Leonora No. 2" was the original overture to the – then titled – *Leonora*, produced in Vienna in 1805. Subsequently, after a less than favorable reception of the work, Beethoven shortened the opera but lengthened the overture into what we now know as "Leonora No. 3." This only lasted a few performances, but "Leonora No. 3" remained in the concert repertoire. In 1806, anticipating a revival of the work in Prague, Beethoven wrote a third overture, misrepresented by catalogers as "Leonora No. 1." That revival never took place. Finally, in 1814, the opera was revived, now entitled *Fidelio*, this time with an entirely new overture which we know as the Overture to *Fidelio*. Small wonder that Beethoven remarked that "of all my children, this is the one that caused me the worst birth pangs... and for that reason it is one of the most dear to me."

Beethoven = ever the innovator = set a new model with his conception of the "Leonora" overtures. It is the first in a long line of overtures to encapsulate the drama of the succeeding opera. The story of *Fidelio* revolves around the noble Leonora who seeks to free her husband, Florestan, from imprisonment by the corrupt government official, Pizarro. To do this, she dons male attire and enters Pizarro's fortress castle as the assistant jail keeper, taking the name Fidelio. The overture opens with a slow descent into the gloomy realm of Florestan's dungeon world, and Beethoven quotes from Florestan's Act II aria, *In des Lebens Frühlingstagen* ("In the springtime of youth"). Through obscure harmonic shifts and irregular phrasing, Beethoven keeps a suspenseful darkness in the opening *adagio*. This leads to a triumphant C major *allegro* depicting the nobility of Leonora's (Fidelio's) love for Florestan. At the climax of *Fidelio*, Pizarro orders the jailer Rocco to have a trumpet sound if troops are seen from the outer castle wall so that Pizarro may dispatch the prisoners in advance of any possible rescue. Beethoven's use in the overture of the crucial off-stage trumpet call that will signal the end of Pizarro's plots was a brilliant stroke in foreshadowing the events of the opera.

We present two excerpts from *Fidelio*: in the *Prisoners' Chorus*, Fidelio has persuaded the jailer Rocco to allow the prisoners a few moments of freedom to walk outside their cells. Beethoven captures the poignant solace of these political prisoners as they find their way from the darkness to the sunlight, alternately expressing hesitation and jubilant hope at the prospect of freedom

one day. In her recitative and aria, *Abscheulicher, wo eilst du hin?* and *Komm, Hoffnung lass den letzten Stern*, ("Hateful monster, where do you flee" and "Come hope, let not your last star be eclipsed in despair") Fidelio expresses her hatred of the corrupt Pizarro, then turns to her love for her husband, Florestan. Especially through his use of an accompanying horn trio, Beethoven invests Fidelio with nobility and provides an exultant scoring to the end of the aria.

Modest Petrovich Mussorgsky: *The Dream of the Peasant Gritzko* from *Sorochinskaya yarmarka* ("The Fair at Sorochintsi")

Many listeners are familiar with Mussorgsky's *A Night on Bald Mountain* as a well-known work in the orchestral repertoire. Others know it from its inclusion in the Disney film, *Fantasia*. What is less well-known is that, like Beethoven's *Leonora* overtures, Mussorgsky's *A Night on Bald Mountain* had a somewhat convoluted rite of passage to the concert stage. In 1877, Mussorgsky was asked to participate with other composers in an opera-ballet on Slavonic themes, *Mlada*. For this, Mussorgsky reworked a previously unperformed tone poem, *Ivanova noch' na Lisoy gore* ("St John's Eve on Bald Mountain") and composed a choral market scene. The project was never realized. In its next incarnation, Mussorgsky used those two scenes in his last (and never completed) opera, *Sorochinskaya yarmarka* ("The Fair at Sorochintsi"). It is this operatic version, a young boy's dream of demonic revelry on the mountaintop led by the dark lord, Chernobog, which we present tonight. It was only after Mussorgsky's death that Rimsky-Korsakov arranged the dream sequence for orchestra alone, retitling it *A Night on Bald Mountain*.

Steven Sametz: *Child of Song* (premiere) Dedicated to the victims of Hurricane Katrina

Like so many of the works on tonight's program, the inception of *Child of Song* has its own history. Sketches for the work for soprano and piano go back to January of 2000. The motivating conception was to express the grief tied to that most unnatural of acts: when parents must bury their children. When I considered reworking the song for tonight's concert, many factors came into play. I was excited at the possibility of writing for our friend of Lehigh, soprano Marjorie Elinor Dix, with the Lehigh Choral Arts. In preparing to conduct a program including excerpts from *Madama Butterfly*, I was thinking about the beauty of the untexted "Humming Chorus" and the unbearable loss the title character faces in giving up her son. And I was – like so many in the country – watching with horror the images of families and loss in the wake of Hurricane Katrina.

When I considered the addition of the chorus to the original song, I started to think about choral literature expressing the connection of mother and child. For me, the most poignant expression of this is the fifth movement of Brahms's *Ein Deutsches Requiem*, where the soprano solo speaks as a motherly voice from heaven, singing, "You have had sorrow. I will comfort you; I will see you again." In *Child of Song*, the soprano sings as a mother who has lost her child and asks that the spirit of her child be with her at her last hour. It is the chorus, quoting from the Brahms Requiem, that ethereally speaks the words from the departed child, recognizing the parent's grief and offering a calm assurance of comfort, as from a mother, that they shall see each other again.

Child of Song is a small portrait of the grief of a parent who loses a child. It is offered humbly to all those who lost a relative in our recent national tragedy.

Piotr Il'yich Tchaikovsky: The Waltz and the Letter Scene from Eugene Onegin

Tchaikovsky prepared his own libretto from Pushkin's story of the young girl Tatyana who falls madly in love with the callow Eugene Onegin. In the Letter Scene, she throws herself at Onegin, casting aside social convention in a whirl of adolescent fervor. Beware the girl who sings "No one understands me here." And though she sings "I must perish in silence," she has a lot to sing about. Tatyana will find her nobility in the second act of *Eugene Onegin*, set six years later, when Onegin – seeing her now a married woman at a party (the Waltz Scene) suddenly can't live without her. Tatyana rises above the vagaries of love to stay true to the commitment she has made in her marriage. *Eugene Onegin* is about Tatyana's maturing into a woman who knows herself.

Giacomo Puccini: Humming Chorus and Un bel di from Madama Butterfly

Cio-cio san (*Madama Butterfly*) is the most delicately drawn character of the four heroines tonight – and perhaps the one most touching our sympathy. Like Tatyana in *Onegin*, Butterfly is dedicated to a scoundrel; but the purity of her dedication (as with Fidelio) is the touchstone of the opera. As a young teen, she is wed to the American naval officer, Pinkerton. He leaves her pregnant with a promise to return. She remains faithful, watching the harbor for the return of his ship as her young son grows up. He finally returns, and she keeps watch with her servant and son as we hear the

textless song of her nocturnal vigil, the Humming Chorus. In "Un bel di" ("One fine day") she sings to her servant Suzuki of the joyous reunion she foresees with Pinkerton. It is only later revealed that Pinkerton has arrived with his American wife, laying claim to his son, and leaving Cio-cio-san to a solitary suicide.

Pietro Mascagni: Regina Coeli (Easter Hymn) from Cavalleria Rusticana

Cavalleria Rusticana (*Rustic Chivalry*) is a story of jealousy and murder in a Sicilian village. Santuzza discovers the betrayal by her lover, Turridu, with Lola, the wife of the town teamster, Alfio. Torn between her love for Turridu and his disdain, she betrays Turridu to Alfio. Alfio kills Turridu. All of this transpires on Easter morning. The "Easter Hymn" occurs just after Turridu's betrayal of Santuzza is made known. She stands outside the church, joining in the resurrection hymn. In Santuzza, we have the hot-blooded Italian peasant – a mix of fervent religious conviction and the ardent passions of a woman scorned.

Don't miss these upcoming Choral Arts events!

LU Choral Arts: Christmas Vespers at Packer Chapel
Sun., Dec. 11, 2005 • 4 & 8 pm • Packer Chapel
Lehigh's historic chapel is the setting for this beautiful candlelight concert that celebrates the holidays, directed by Steven Sametz.

LU Choir: *Extraordinary Voices*
Sat., Mar. 25, 2006 • 8 pm • Baker Hall
Steven Sametz and the Lehigh University Choir dedicate a program to the extraordinary variety of voices around the globe, exploring Tibetan, South African, Bulgarian, Irish, Afro-American and jazz choral traditions.

LU Choral Arts: Beethoven's *Missa Solemnis*
Fri., Sat., Apr. 28, 29, 2006 • 8 pm • Baker Hall
Grammy Award-winners Carmen Pelton, soprano, and John Aler, tenor, join LU Choral Arts to present Beethoven's greatest masterpiece for chorus and orchestra.

ABOUT THE ARTISTS



We are pleased to have soprano **Marjorie Elinor Dix** returning to us this evening, portraying four of opera's great heroines. Ms. Dix was last heard with Lehigh University Choral Arts in Britten's *War Requiem*. She has also joined us for Beethoven's Symphony 9 and Wagner's *Wesendoncklieder*. Ms. Dix was acclaimed by *Opera News* for her portrayal of the Composer in excerpts from Richard Strauss's *Ariadne auf Naxos* performed in concert with the Metropolitan Opera Orchestra. Leighton Kerner wrote "Dix was on emotional fire, and she made 'Musik ist eine heilige Kunst' the evening's most exultant moment." The combination of her impressive instrument, musicianship and theatrical instincts are bringing Miss Dix to the attention of opera companies and orchestras worldwide.

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Miss Dix has been re-engaged by the Metropolitan Opera each season since completing the program.

Marjorie Elinor Dix is sought after as an interpreter of the major operatic works of the twentieth century. She initially covered the role of Marie in Berg's *Wozzeck* at the Metropolitan Opera in the 2001-2002 season and will return to cover the role again in the 2005-2006 season. In summer 2004, the soprano was invited by Seiji Ozawa to understudy Marie at the Saito Kinen Festival Matsumoto. In summer 2003 Miss Dix performed Marie in *Wozzeck* at Opera Festival of New Jersey in a Wim Trompert production conducted by David Agler. In season 2004-2005, Marjorie Elinor Dix added the role of Isolde in *Tristan und Isolde* to her repertoire with Virginia Opera performances conducted by Artistic Director Peter Mark. The debut performances were critically acclaimed.

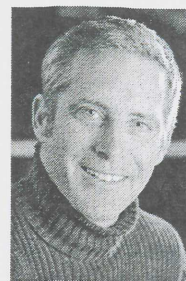
Equally committed to concert repertoire, Miss Dix has performed works ranging from Bach to Harbison and including Beethoven and Wagner. Her performance as part of the Manchester Music Festival's concert of "Young Stars from the Metropolitan Opera" was noted by the *Bennington Banner*.

Miss Dix holds a Bachelor of Music degree from Duquesne University and was a participant in the Pittsburgh Opera Center. In 2001 she received both the Robert Launch Memorial Grant from the Wagner Society and a William Mattheus Sullivan Foundation Grant. In 1995 she was the First Prize Winner in The Licia Albanese-Puccini Foundation, a Finalist in the Luciano Pavarotti Competition and the Recital Winner in the Pittsburgh Concert Society Competition.

Marjorie Elinor Dix may be heard on Plácido Domingo's recently-released Deutsche Grammophon recording of Verdi's tenor arias. A commercial audio recording of Virginia Opera's *Tristan und Isolde* is soon-to-be released.

The Pittsburgh native currently resides in New York with her husband, Wayne and their young daughter, Bronwyn Elizabeth. She is the George J. and Mary T. D'Angelo Foundation Artist in Residence at Lehigh University.

Venkat Mokkaapati, treble, is a singer-actor-dancer who attends 7th grade at Lower Macungie Middle School. He has performed in school musicals, sings in the Cadence Choir at LMMS, and also plays the violin.



Director **Steven Sametz**, Ronald J. Ulrich Professor of Music, has earned increasing renown in recent years as both composer and conductor. He is the Director of Choral Activities at Lehigh University and also serves as artistic director of the elite *a cappella* ensemble, The Princeton Singers. Guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Choral Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard throughout the world at the Tanglewood, Ravinia, Schleswig-Holstein, Santa Fe, and Salzburg music festivals. His *in time of* appears on the Grammy-award-winning CD by Chanticleer, "Colors of Love," and his works may be heard on six other Chanticleer CDs, as well as Lehigh University Choir's "Live from Taipei," the Lehigh University Choral Arts "Christmas at Lehigh," The Princeton Singers' "Reincarnations," "Christmas with The Princeton Singers," and "Old, New Borrowed Blues."

Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and Santa Fe Music Festival, creating new works for Chanticleer, the Dale Warland Singers, The Princeton Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. His compositions are published by Oxford University Press, GIA and Alliance Music.

Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has been Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer with the Lehigh University Choir in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin - Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.

TEXTS AND TRANSLATIONS

Fidelio: Prisoner's Chorus

CHOR DER GEFANGENEN

O welche Lust, in freier Luft
Den Atem leicht zu heben!
Nur hier, nur hier ist Leben!
Der Kerker eine Gruft.

Wir wollen mit Vertrauen
Auf Gottes Hilfe bauen!
Die Hoffnung flüstert sanft mir zu:
Wir werden frei, wir finden Ruh

O Himmel! Rettung! Welch ein Glück!
O Freiheit! Kehrst du zurück?

Sprecht leise! Haltet euch zurück!
Wir sind belauscht mit Ohr und Blick.

Sprecht leise! Haltet euch zurück!
Wir sind belauscht mit Ohr und Blick. -
O welche Lust, in freier Luft
Den Atem leicht zu heben!
Nur hier, nur hier ist Leben.
Sprecht leise! Haltet euch zurück!
Wir sind belauscht mit Ohr und Blick.

Abscheulicher/Komm, Hoffnung

Recitative

LEONORE

Abscheulicher! Wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme -
Rührt nichts mehr deinen Tigersinn?
Doch toben auch wie Meereswogen
Dir in der Seele Zorn und Wut,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht:
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wider,
Und neu besänftigt wallt mein Blut.

PRISONERS

Oh what joy to breathe freely
In the open air!
Up here alone is life!
The dungeon is a tomb.

With all our faith
We'll trust in Heaven's aid!
Hope whispers softly to me:
We shall be free, we shall find peace.

Oh Heaven! Deliverance! What joy!
Liberty, can it return?

Speak low! Be careful!
Ears and eyes are on us!

Speak low! Be careful!
Ears and eyes are on us!
Oh what joy to breathe freely
In the open air!
Up here alone is life.
Speak low! Be careful!
Ears and eyes are on us!

Monster! Where are you hastening?
What savage cruelty have you planned?
The call of pity, the voice of humanity can
nothing touch your tiger's heart?
Though fury and rage surge
like stormy waves in your blood,
for me a rainbow shines,
peacefully bright against the storm clouds:
it looks down on me in peace and calm,
recalling days gone by
and soothing my fevered soul.

Aria

Komm, Hoffnung,
lass den letzten Stern
Der Müden nicht erleichen!
O komm, erhell' mein Ziel,
sei's noch so fern,
Die Liebe, sie wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe!
O du, für den ich alles trug,
Könnt ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

Come, Hope,
let not your last star
be eclipsed in despair!
O come, light me my goal,
however far;
love will attain it.
I follow a voice within me,
unwavering,
and am strengthened
by the faith of wedded love.
O you for whom I've borne so much,
if I could but reach the place
where malice has imprisoned you,
to bring you consolation!

Sorochinskaya yarmarka ("The Fair at Sorochintsy"): Dream of the Peasant Gritzko

Synopsis: A chilly remote location. The peasant boy, Gritzko, falls asleep at the foot of a hill, dreaming he is surrounded by menacing spirits and witches. They taunt him with demonic gibberish – "Sagana, pegemoth, astarot, aksafat" – and in fragmentary church Latin – "tenemos, allegremos." In Russian, we hear them rapidly inquire whether Gritzko is sleeping off his drunkenness or if he is dreaming of his true love. In his vision, Gritzko sees the dark lord Chernobog rising from a pit of fiery snakes, encouraging his henchmen – dwarves, gnomes, and demons – in their revelry.

The midnight sabbath come to a frenzied conclusion with a cry of "Sagana" from the devilish cohort. As the sun rises and the demons disperse, a male choir sings of God's holiness. Shepherds' pipes are heard in the distance. The demons sink back into the earth as Gritzko awakens. "What devilry have I seen here this night?" he inquires as the demonic *Night on the Bare Mountain* fades like a dream forgotten.

Child of Song (text by Peter Elliot)

Child of song, oh, child of prayer,
Child I held, held now beyond all care.
Child I held, oh, hold me now.

Child, age is not for you, Child of my song;
oh, my Child keep trust with me
until we sing again, my Child.

Child that I held, sing me your song
cradle me now in my final hour.

Child of mine, Child I held,
Child of song, hold me now
until we sing again, my child.

Child of song, oh, Child of prayer,
Child I held, oh, hold me now.
-Peter Elliot

Ihr habt nun Traurigkeit—
Ich will euch trösten
wie einen seine Mutter tröstet.
Ich will euch wieder sehen
-John 16:22 and Isaiah 66:13

You have now sorrow—
I will comfort you
as one's mother gives comfort.
I will see you once more.

Eugene Onegin: Waltz Scene

GOSTI

*Vot tak syurpriz!
Nikak ne ozhidali
voyennoi muziki!
Vesyelye khot kuda!
Davno uzh nas
tak ne ugoshchali!
Na slavu pir!
Ne pravda l, gospoda?...
Uzh davno nas
tak ne ugoshchali!
Pir na slavu,
Ne pravda l, gospoda?
Bravo, bravo, bravo, bravo!
Vot tak syurpriz nam!
Bravo, bravo, bravo, bravo!
Slavni syurpriz dlya nas!*

POZHILIYE POMESHCHIKI

*V nashikh pomyestiyakh en
chasto vstrechayem
bala vesyolovo radostni blyesk.
Tolko okhotoi sebya razvlekayem,
lyub nam okhotnichi gomon i tryesk.*

MAMENKI

*Nu uzh vesyelye, dyen
tseli letayut
Po dyebryam, polyanam,
bolotam, kustam!
Ustanut, zalyagut, i vsyo
odikhayut,
i vot razvlechenye dlya
byednikh vsyekh dam!*

MOLODIYE DEVITSY

*Akh, Trifon Petrovich,
kak mili vi, pravo!
Mi tak blagodarni vam...*

ROTDNIY

*Polnotes...
Ya sam ochen shchastliv!*

MOLODIYE DEVITSY

Poplyashem na slavu mi!

GUESTS

*Well, what a surprise!
We never expected
a military band!
Revelry - and to spare!
A long time has passed
since we were so entertained!
A marvelous party,
would you not all agree? etc.
A long time has passed
since we were so entertained!
A marvelous party,
would you not all agree?
Bravo, bravo, bravo, bravo!
What a lovely surprise!
Bravo, bravo, bravo, bravo!
A splendid surprise for us all!*

ELDERLY GENTLEMEN

*On our estates we don't often meet with
the merry sparkle of a jolly ball.
The hunt is our only amusement,
dear to us is
its hubbub and stir.*

ELDERLY LADIES

*Amusement indeed! The whole
day they dash
over hill and dale,
marshland and scrub!
They tire themselves out,
then collapse into bed,
and that's all the amusement
we poor women get!*

YOUNG GIRLS

*Oh, Trifon Petrovich
how kind you are, really!
We're so grateful to you ...*

CAPTAIN

*Not at all ...
The pleasure is all mine!*

YOUNG GIRLS

We'll enjoy the dancing so much!

ROTDNIY

*Ya tozhe namyeren.
Nachnyomtezh plyasat!*

MAMENKI

*Glyanteka! Glyanteka!
Tantsuyut pizhoni!*

Davno uzh pora bi...

Nu, zhenishok!

Kak zhalko Tanyushu!

Vosmyot yeyo v zhoni...

*...I budyet tiranit!
On, slishno, igrok!
On nyeuch strashni,
sumasbrodit,
On damam k ruchke ne podkhodit
on farmazon, on pyot odno
stakanom krasnoye vino!*

*Pir na slavu,
Ne pravda l, gospoda?
Bravo, bravo, bravo, bravo!
Vot tak syurpriz nam!
Nikak ne ozhidali
voyennoi muziki!
Vesyelye khot kuda!
Pir na slavu!*

CAPTAIN

*I mean to enjoy it too.
Let's begin, then!*

OLDER LADIES,

*Just look there! Just look!
The lovebirds are dancing together!*

High time, too ...

What a bridegroom!

How sorry one is for Tanya!

He'll marry her ...

*... and then play the tyrant!
They say he's a gambler!
He's dreadfully uncouth,
his behavior's quite mad,
he won't kiss the ladies' hands,
he's a freemason, he drinks
only red wine - by the tumblerful!*

*A marvelous party,
would you not all agree?
Bravo, bravo, bravo, bravo!
What a lovely surprise!
We never expected
a military band!
Revelry - and to spare!
A marvelous party!*

Letter Scene

Puskai pogibnu ya, no pryvezhde
 ya v oslepitelnoi nadyezhde
 blazhenstvo tyomnoye zovu,
 ya nyegu zhizni uznayu!
 Ya pyu volshebni yad zhelani!
 menya preslyedyuyut mechti!
 Vezdye, vezdye peredo mnoi
 partes moi iskusitel rokovoi!
 Vezdye, vezdye, on predno mnoyu!
 Nyet, vsyo ne to!
 Nachnu snachala!
 Akh, shto so mnoi, ya vsya goryu...
 Ne znayu, kak nachat!
 "Ya k vam pishu...
 chevo zhe bole?
 Shto ya mogu yeshcho skazat?
 Tepyer ya znayu, v vashei vole
 menya prezryenyem nakazat!
 No vi, k moyei neschastnoi dole
 khot kaplyu zhalosti khanya,
 vi ne ostavite menya.
 Snachala ya molchat khotyla;
 povyerte, moyevo stida
 vi ne uznali b nikogda, nikogda!"
 O da, klyalas ya sokhranit v dushe
 priznanye v strasti
 pilkoi i bezumnoi!
 Uvi! ne v silakh ya vladyet svoeyei dushoi!
 Pust budet to, shto bit dolzhno so mnoi!
 Yemu priznayus ya! Smelyei!
 On vsyo uznayet!
 "Zachem, zachem vi posetili nas?
 V glushi zabitovo selyenya
 ya b nikogda ne znala vas,
 ne znala b gorkovo muchenya.
 Dushi neopitnoi volnyenya smiriv,
 so el vryemenem, kak znat?
 Po syerdtsu ya nashla bi druga,
 bila bi vyernaya supruga
 i dobrodyetelnaya mat..."
 Drugoi! Nyet, nikomu na svyete
 ne otdola bi syerdtsa ya!
 To v vishnem suzhdeno sovyete,
 to volya nyeba: ya tvoya!
 Vsya zhizn moya bila zalagom
 svidanya vyernovo s toboi;
 ya znayu: ti mnye poslan Bogom
 do groba ti khranitel moi!
 Ti v snovidenyakh mnye

Let me perish, but first
 let me summon, in dazzling hope,
 bliss as yet unknown.
 Life's sweetness is known to me!
 I drink the magic potion of desire!
 I am beset by visions!
 Everywhere, everywhere I look,
 I see my fatal tempter!
 Wherever I look, I see him!
 No, that's all wrong!
 I'll begin again!
 Ah, what's the matter with me!
 I'm all on fire!
 I don't know how to begin!
 "I write to you, - and then?
 What more is there to say?
 Now, I know, it is within your power
 to punish me with disdain!
 But if you nourish one grain of pity
 for my unhappy lot,
 you will not abandon me.
 At first I wished to remain silent;
 then, believe me, you would never
 have known my shame, never!"
 O yes, I swore to lock within my breast
 this avowal of a mad and ardent passion.
 Alas, I have not the strength to
 subdue my heart!
 Come what may, I am prepared!
 I will confess all! Courage!
 He shall know all!
 "Why, oh why did you visit us?
 Buried in this remote countryside,
 I should never have known you,
 nor should I have known this torment.
 The turbulence of a youthful heart,
 calmed by time, who knows? -
 most likely I would have found another,
 have proved a faithful wife
 and virtuous mother..."
 Another! No, not to any other in the world
 would I have given my heart!
 It is decreed on high,
 It is the will of heaven: I am yours!
 My whole life has been a pledge
 of this inevitable encounter;
 I know this: God sent you to me,
 you are my keeper till the grave!
 You appeared before me in my dreams;

y, yavlyalsa, nezrimi, ti uzhl bil mnye mil,
 tvoi chudni vzglyad menya tomil,
 v dushe tvoi golos razdavalsa.
 Davno... nyet eto bil ne son!
 Ti chut voshol, ya vmig uznala
 Vsya obomlyela, zapilala,
 i v mislyakh molvila:
 vot on! vot on!
 Ne pravda l! Ya tebya slikhala...
 Ti govoril so mnoi v tishi,
 kogda ya byednim pomogala,
 ili molitvoi uslazhdala tosku dushi?
 Y v eto samoye mgnovyenye ne ti li,
 miloye vidyeny, v prozrachnoi temnotye
 melknul,
 Priniknuv tikho k izgolovyu
 Ne ti l s otradoi i
 alegria y lyubovyu
 slova nadyezhdi mnye shepnul?
 "Kto ti: moi angel li khranitel
 Ili kovarni iskusitel?
 Moyi somnyenya razreshi.
 Bit mozhet, eto vsyo pustoye,
 obman neopitnoi dushi,
 i suzhdeno sovsyem inoye..."
 No tak i bit! Sudbu moyu
 otine ya tebye vruchayu,
 pered toboyu slyozi lyu,
 tvoeyi zashchiti umolyayu,
 umolyayu.
 Voobrazi: ya zdyes odna!
 Nikto menya ne ponimayet!
 Rassudok moi iznemogayet,
 i molcha gibnut ya dolzhna!
 Ya zhdu tebya, ya zhdu tebya!
 Yedinim slovom nadyezhdi
 syerdtsa ozhivi,
 il son tyazholi perervi,
 uvi, zasluzhennim,
 uvi, zasluzhennim ukorom!
 Konchayu! strashno
 espantosa perechest stidom i
 strakhom zamirayu
 no mnye porukoi vasha chest.

as yet unseen, you were already dear,
 your wondrous gaze filled me with longing,
 your voice resounded in my heart
 long ago ... no, it was no dream!
 As soon as you arrived, I recognized you,
 I almost swooned, began to blaze with passion,
 and to myself I said: 'Tis he!
 'Tis he!
 I know it! I have heard you ...
 Have you not spoken to me in the silence
 when I visited the poor
 or sought in prayer some solace
 for the anguish of my soul?
 And just this very moment,
 was it not you, dear vision,
 that flamed in the limpid darkness,
 stooped gently at my bedside
 and with joy and love
 whispered words of hope?
 "Who are you? My guardian angel
 or a wily tempter?
 Put my doubts at rest.
 Maybe this is all an empty dream,
 the self-deception of an inexperienced soul,
 and something quite different is to be ..."
 But so be it! My fate
 henceforth I entrust to you;
 in tears before you,
 your protection I implore,
 I implore.
 Imagine: I am all alone here!
 No one understands me!
 I can think no more,
 and must perish in silence!
 I wait for you,
 I wait for you! Speak the word
 to revive my heart's fondest hopes
 or shatter this oppressive dream
 with, alas, the scorn,
 alas, the scorn I have deserved!
 Finished! It's too frightening to read over,
 I swoon from shame and fear,
 but his honour is my guarantee
 and in that I put my trust!

Madama Butterfly: Un bel dì

*Piagni? Perché? perché?
Ah, la fede ti manca...*

Senti.

*Un bel dì, vedremo
levarsi un fil di fumo
sull'estremo confin del mare.
E poi la nave appare.
Poi la nave bianca
entra nel porto,
romba il suo saluto.*

*Vedi? È venuto!
Io non gli scendo incontro. Io no.
Mi metto là sul ciglio del colle e aspetto,
e aspetto gran tempo
e non mi pesa,
la lunga attesa.*

*E uscito dalla folla cittadina,
un uomo, un piccolo punto
s'avvia per la collina.
Chi sarà? chi sarà?
E come sarà giunto
che dirà? che dirà?
Chiamerà Butterfly dalla lontana.
Io senza dar risposta
me ne starò nascosta
un po' per celia
e un po' per non morire
al primo incontro;
ed egli alquanto in pena
chiamerà, chiamerà:
"Piccina mogliettina,
olezzo di verbena"
i nomi che mi
dava al suo venire.*

*You're crying, but why? Why?
Ah! You have no faith...*

Hear what I say.

*One fine, clear day, we shall see
a thin trail of smoke arising,
on the distant horizon, far out to sea.
And then the ship appears.
Then the white ship
enters into the harbour,
and thunders out its greeting.*

*You see? He has come!
I'll not go down to meet him. Not I.
I shall stay on the hillside and wait,
and wait for a long time,
and I'll not grow weary
of the long wait.*

*Emerging from the city crowds,
a man is coming, a tiny speck
starts to climb the hill.
Who is he? Who?
And when he arrives.
What will he say? What will he say?
He will call "Butterfly" from the distance.
I, without answering,
will remain hidden.
A little to tease him
and a little so as not to die,
at our first meeting;
and then rather worried
he will call, he will call:
"My little one, my tiny wife,
Perfumed-Verbena"
The names he gave me
when he came last.*

*Tutto questo avverrà,
te lo prometto.
Tienti la tua paura,
io con sicura fede l'aspetto.*

*CORO
Regina coeli laetare.
Alleluia!
quia quem meruisti portare.
Alleluia!
Resurrexit sicut dixit.
Alleluia!*

*SANTUZZA, CORO
Inneggiamo,
il Signor non è morto,
ei fulgente
ha dischiuso l'avel,
inneggiam'
al Signore risorto
oggi ascenso
alla gloria del ciel!*

*All this will happen,
I promise you. Keep your
fears to yourself, I, with my
faithful trust will wait for him.*

*CHORUS
Queen of Heaven, rejoice
Alleluia!
For he whom you carried
Alleluia!
has arisen as he said.
Alleluja!*

*SANTUZZA, CHORUS
Let us sing
to our Father who is alive!
Praise the Lord
in his splendor!
Let us sing to Christ
who is risen
and ascends to
the glory of the sky!*

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List complete as of October 17, 2005.

Errors or omissions should be brought to the attention of Maureen Connolley,
 Director of Special Campaigns,
 at 610-758-5322, 800-523-0565 or email mac405@lehigh.edu

Lehigh University Music Department

2005 – 2006 Season

September

11 at 3 pm
18 at 3 pm
23 at 8 pm
24 at 8 pm
30 at 8 pm

Faculty Recital: Helen Beedle, *piano*
Faculty Recital: *French Chamber Music featuring Harp and Flute*
LU Jazz Fusion Fest: *Sketches of Spain*
LU Jazz Repertory Orchestra: *Big Band Tribute*
Fry Street Quartet with Eugene Albulescu, *piano*

October

2 at 7 pm
28, 29 at 8 pm

The Princeton Singers, Steven Sametz, *director: From Madness to the Sublime*
LU Choral Arts: *A Night at the Opera*

November

4, 5 at 8 pm
11 at 8 pm

LU Philharmonic: *Fables and Folklore: French tone poems*
LU Jazz Ensemble, Jazz Band, Jazz Combo

December

3 at 8 pm
5 - 8 at 12 pm
10 at 8 pm
11 at 4 & 8 pm

LU Wind Ensemble: *Celebrate the Season*
Noon Recitals: *Solo performers and chamber groups*
LU Philharmonic Orchestra: *Prokofiev and Beethoven; Timothy Schwarz, violin*
LU Choral Arts: *Christmas Vespers* at Packer Chapel

January

22 at 3 pm

ICWE (Intercollegiate Wind Ensemble)

February

11 at 8 pm
12 at 3 pm
18 at 8 pm
19 at 3 pm
25 at 8 pm

LUVME: (LU Very Modern Ensemble): *Less is More, More or Less*
East Winds Quintet: *Harmoniemusik*
LU Philharmonic Orchestra: *Unplugged*
Bill Warfield Big Band
LU Jazz Fusion Fest: *The Magic of the Flute*

March

25 at 8 pm
26 at 3 pm

LU Choir: *Extraordinary Voices*
Eugene Albulescu: *The Dancing Piano*

April

7 at 8 pm
8 at 8 pm
9 at 2 pm
9 at 4 pm
9 at 7 pm
17 - 20 at 12 pm
21, 22 at 8 pm
23 at 3 pm
28, 29 at 8 pm
30 at 3 pm
30 at 7 pm

LU Jazz Ensemble, Jazz Band, Jazz Combo
LU Jazz Repertory Orchestra: *Lost Generation of Jazz II*
Senior Recital: Rebecca Merola, *flute*
Senior Recital: Courtney Kelly, *cello*
Junior Recitals
Noon Recitals: *Solo performers and chamber groups*
LU Philharmonic Orchestra: *Sleeping with Schubert*
LU Symphonic Band
LU Choral Arts: *Beethoven's Missa Solemnis*
LU Wind Ensemble: *Penned in Pennsylvania*
Senior Recital: Josh Callen, *bass*

May

1 at 8 pm

LUVME: Works for orchestra by student composers